

Spring

1. Bondo

1 In the end,
of all human qualities,
the greatest is sympathy—
for clouds even
or snow
for meadows
for the banks of ditches
for turf bogs
or rotten wood
for wet ravines
silk stockings
buttons
birds nests
hummingbirds
prisms
jasmine
orange flower water
lessons for the flute
a quill pen 2
a red umbrella
some faded thing
handkerchiefs made of lawn
of cambric
of Irish linen
of Chinese silk 3
dog's blood
the dung beetle
goat dung
a mouse cut in two
In spring the dawn.
In summer the nights.
In autumn the evenings
In winter the early mornings
the burning firewood
piles of white ashes
the ground white with frost
spring water welling up
the hum of the insects 4
the human voice
piano virtuosos
orchestras
the pear tree

FALLING & LOVING

Updated: 9/8/19

The sunlight you see in water as you pour it from a pitcher into a bowl.
The earth itself.

Dirt.

7. Cast

ELLEN

Hi.

BONDO

Hello.

ELLEN

Would you like a coffee?

BONDO

Thank you.

LEON

What brings you here?

STEPHEN

I'm just passing through.

BARNEY

Well.

Isn't everyone?

AKIKO

Whose woods are these?

BARNEY

I don't know.

STEPHEN

So.

I guess you could say we're lost in the woods together.

LEON

I guess you could.

BONDO

I've never been lost in the woods.

ELLEN

Neither have I.

FALLING & LOVING

Updated: 9/9/19

STEPHEN

I'm glad I'm not alone.

LEON

So am I.

BARNEY

I like nature,
but I'm a little bit afraid of it.

AKIKO

Well, sure.

LEON

Of the dark parts especially.
I'd like nature better if it were better lit.
I think everyone is, you know,
basically afraid of the dark.

STEPHEN

Even amoebas.

ELLEN

I mean, every life form,
you take them out of the light
and they begin to feel some anxiety.

BONDO

I do. 10

ELLEN

I do.

STEPHEN

Light, basically, is how you orient yourself
and a person without a sense of orientation
I mean, if you don't know where you are

LEON

and where you're going

AKIKO

and about where you are on the line of the place where you are

FALLING & LOVING

Updated: 9/9/19

BARNEY

and the destination where you're going

STEPHEN

a person begins to freak out. [1]

LEON

I think that's why in jazz
they always play the melody at the top

BONDO

and then
once you know the tune
you think: right, let them riff

ELLEN

because I know where I am
and I know that, in the end,
they're going to come back to the melody
You know what I mean?

BONDO

Well. Sure. [5]

ELLEN

It's like a love story
you can just get lost in a love story
because we know whatever happens along the way
we might get confused or we might get lost

BONDO

or it's on again off again

ELLEN

and it goes down some blind alley [6]

BONDO

but that's how real life is
that's how it really is to be in love

JULIA
AND HUP [7]

[8]

JULIA
AND HUP [9] [10]

FABIO
ON [11]

LUCIANY
Duets! [12]

After Trio Falls [12.5]

[13]

[14]

1 Julia and Chance reach the opposite side, pause, then turn around and walk back across the mats

5 Julia and Chance reach the opposite side, pause, then turn around and walk back across the mats

6 Julia (Stage Right) and Chance (Stage Left) stop with their arms straight out and their bodies in a lunge position (both backs are to Center Stage)

7 Julia and Chance release balls and turn around to face Center Stage
 - ALL (except Julia and Chance) cross to off mat positions for Sequence 1-4 quickly

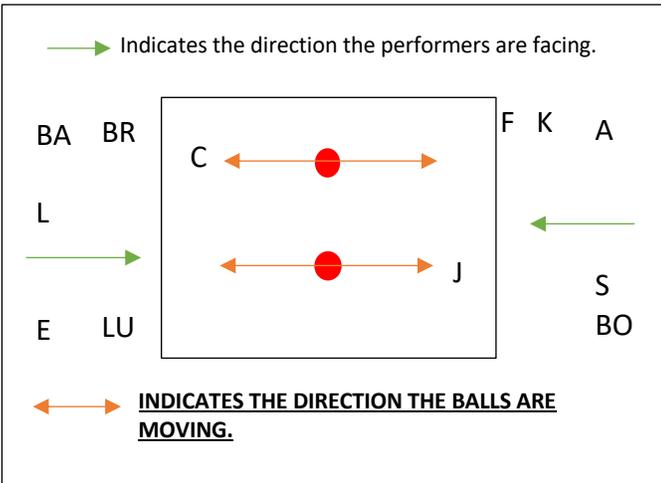
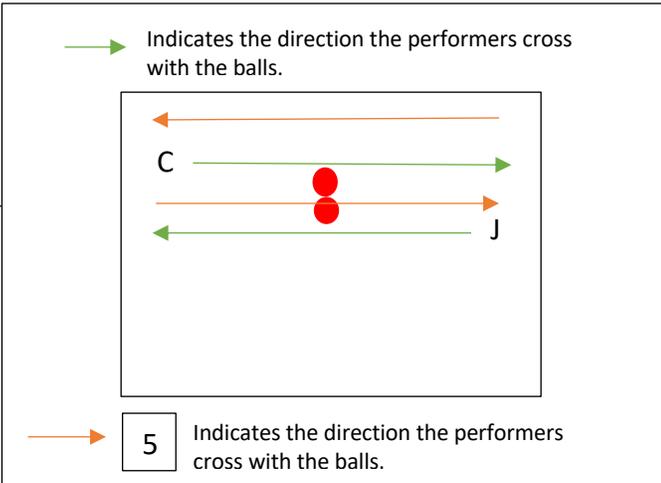
-Brigette and Kairis run across mats to get their position, everyone else moves around the mats

8 After the ball has swung back and forth 8X, Julia and Chance reset the balls—crossing the mats so that Julia is Stage Right and Chance is Stage Left (both in the lunge position)

9 Julia and Chance drop the balls

10 After another rotation of 8, Julia and Chance repeat 8 (Julia is Stage Left and Chance is Stage Right)

11 STREB SEQUENCE 1-4
 -SITI encourages STREB from off mats positions is straight out at shoulder height)



12 Barney crosses to Upstage Center off mats

12.5 Fabio starts crossing to Downstage Center on mats, Barney steps on mats and crosses to Center Center

13 Fabio Downstage Center on mats and begins a slow turn to facing Stage Left (left arm is straight out at shoulder height)

14 Fabio falls on his back when facing Stage Left

Summer

8. Barney and Fabio

BARNEY

I think I fell in love with him [1]

and I mean I fell in love with him like
the first time I saw him

I just couldn't stop looking at him [2]

he was a soccer player [3]

and I don't go to soccer games

and I don't like jocks [4]

but I was there because a friend had taken me and bla bla bla never mind

but I was walking to our seats in the bleachers

and I saw him walking along the sidelines

and I just couldn't take my eyes off him [5]

I was like a cartoon joke

I was looking at him and walking

and I could have walked right into a wall

and I think the reason I fell in love with him

is that he reminded me of a friend from high school

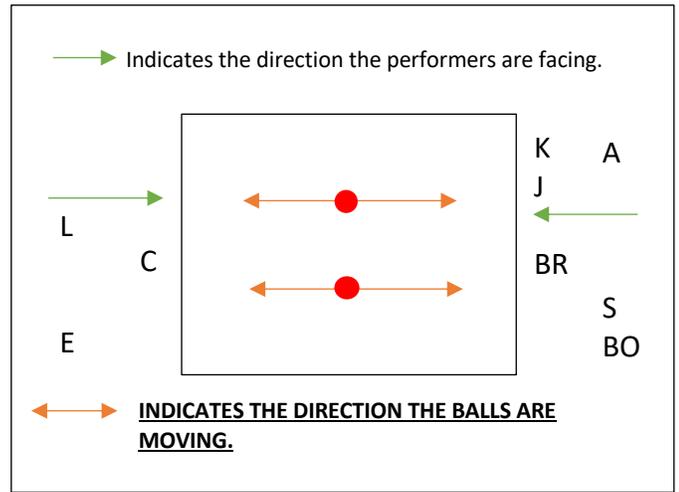
who reminded me of a guy I saw in a movie. [6]

As Barney and Fabio step off the mats:

BARNEY [7]
Out!

ELLEN [8]
In!

- 1 Barney crosses Stage Left of Fabio
- 2 Fabio does a backflip, lands on his stomach, and immediately gets up
- 3 Barney and Fabio cross to each other and meet Stage Right of the Center Line—Barney puts his right hand on Fabio’s left shoulder
- 4 Barney puts his right arm around Fabio’s shoulders, and Fabio puts his left arm around Barney’s back
- 5 Barney removes his arm from around Fabio
- 6 Fabio grabs Barney’s right hand, and they exit quickly Downstage Right corner on the mats
--Ellen crosses to the Downstage Right most corner; and Bondo crosses to the Downstage Left most corner (both are still off the mats)
- 7 Barney stops a few feet Downstage of Leon, turns and faces the mats and Fabio crosses Upstage of Chance, turns and faces the mats
- 8 Ellen and Bondo step onto the mats



FALLING & LOVING

Updated: 5/24/19

9. Ellen and Bondo

1

ELLEN

The fact is:

2

I've never been in love before

I thought I was but I never felt like this

3

BONDO

Things happen so suddenly sometimes.

4

ELLEN

Do you believe in love at first sight?

BONDO

No.

5

6

Catch

ELLEN

Neither do I.

And yet there it is: I'd like to kiss you.

ELLEN

I think for me it took so long to be able to love another person

7

such a long time to grow up

8

get rid of all my self-involvement

all my worrying whether or not I messed up

BONDO

Right.

ELLEN

Or I thought

I need to postpone gratification

9

and so I did

and I got so good at it

I forgot how to seize the moment

BONDO

you know damn well you're not going to find the perfect mate
someone you always agree with or even like

ELLEN

you should be able to get along with someone who's in the same ball park

- 1 Ellen and Bondo cross toward each other slowly on
the mats
- 2 Ellen starts speaking after she takes a couple of steps
towards Center Stage
- 3 Ellen pulls the Downstage Center SUGAR (both are
at Downstage Center)
- 4 Ellen and Bondo start crossing Upstage together
along the Center Line
- 5 Ellen catches Downstage ball; Bondo catches
Upstage ball **BALLS ARE NOW STILL**
- 6 Ellen and Bondo start crossing Upstage and begin
Waist Procession →
- 7 Fabio (Right) and Kairis (Left) start crossing to the
Upstage corner off mats—Ellen (Right) and Bondo
(Left) will have just started
crossing Downstage along the far sides of the mats
- 8 Fabio and Kairis begin Waist Procession
- 9 Ellen and Bondo at Downstage Center—Bondo pulls
Sugar—same as Ellen at Top of Scene

**SEE REHEARSAL VIDEOS FOR WAIST
PROCESSION PATTERN**

FALLING & LOVING

Updated: 5/24/19

BONDO

a human being 1

ELLEN

another human being

BONDO

because we are lonely people

ELLEN

we like a little companionship

BONDO

just a cup of tea with another person 2
what's the big deal

ELLEN

you don't need a lot

BONDO

you'd settle for very little

ELLEN

very very little when it comes down to it

BONDO

very little

and that would feel good

ELLEN

a little hello, good morning, how are you today

BONDO

I'm going to the park

OK , have a nice time

I'll see you there for lunch 10

ELLEN

can I being you anything

FALLING & LOVING

Updated: 5/24/19

BONDO

a sandwich in a bag?

ELLEN

no problem

I'll have lunch with you in the park

BONDO

we'll have a picnic

and afterwards

I tell you a few lines of poetry I remember from when I was a kid in school

ELLEN

and after that nap or godknows whatall

BONDO

and to bed

ELLEN

you don't even have to touch each other

BONDO

you don't have to be Don Juan

have some perfect technique

ELLEN

just a touch, simple as that

BONDO

an intimate touch?

ELLEN

fine. Nice. So much the better.

BONDO

that's all: just a touch

that feels good

ELLEN

OK, goodnight, that's all

FALLING & LOVING

Updated: 5/24/19

BONDO

I'd go for that.

ELLEN

I'd like that.

BONDO

I'd like that just fine

ELLEN

I'd call that a happy life

BONDO

as happy as it needs to get for me

ELLEN/BONDO

OUT

10

11

FABIO

90. HUP

12

13

FABIO

Dancers ready?

DANCERS/LEON (IF READY)

Ready

FABIO

And HUP

14

LUCIANY

Sitback!

15

Arms!

16

10 Ellen and Bondo pull Downstage Center SUGAR

11 Ellen and Bondo step off the mats at Downstage Center

Center

- Bondo cross to between Lighting Booms 1 & 2 on the Stage Left side

- Ellen cross Stage Right around Barney and Leon to the far Upstage Right corner against back wall, face Stage Left

- STREB continues Waist Procession until they have finished (pulling Gunk)

12 STREB get into positions, Barney run Stage Left of Ellen (face Downstage), Leon run Upstage

Center off mats

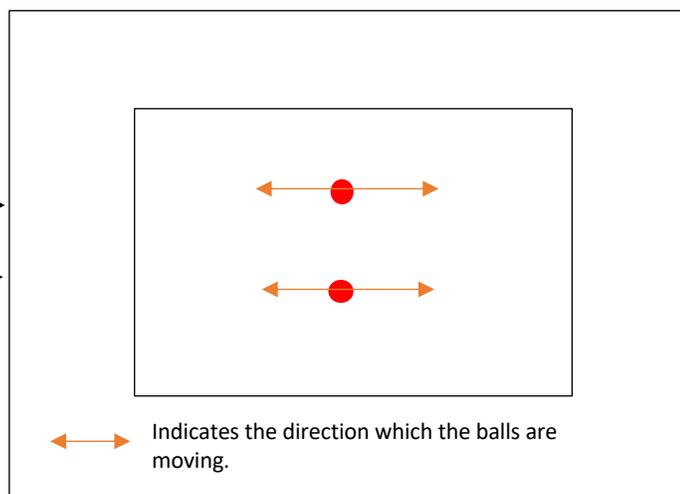
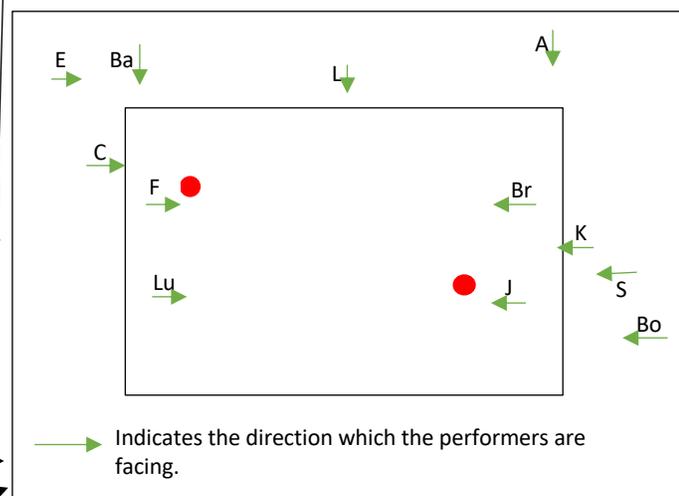
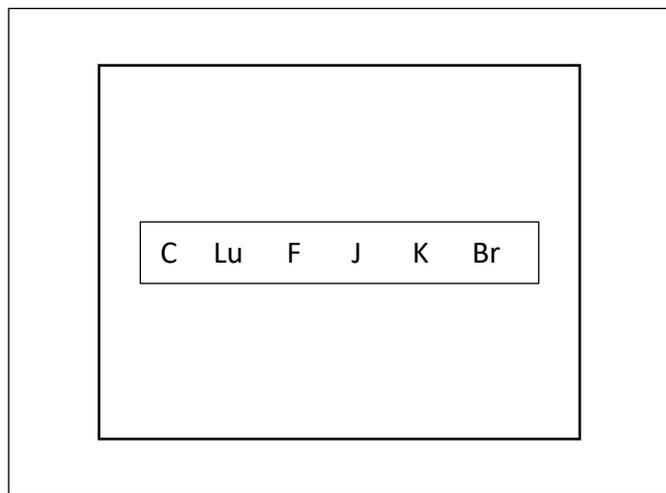
13 Fabio grab Upstage Ball, Julia grab Downstage Ball; Leon steps onto mats and crosses to Center Center

14 Fabio and Julia release balls

15 STREB does SITBACKS (pulling Gunk)

16 STREB does ARMS (pulling Gunk)

- Akiko boxer runs around Upstage of the mats, stops at Downstage Right corner for boxing moment and then continues around mats to the Downstage Left corner



10. Leon and Akiko

LEON

1 I look at you and I think
if it wouldn't be wrong
I'd like to make love with you on a pool table. 2

AKIKO

It wouldn't be wrong if you'd let me handcuff you to the pockets.

LEON

3 You could do that.

AKIKO

4 What I think about is
I'd like to have sex with you in the parking lot
behind the Exxon station
near that diner on the Malibu highway
you know the one?

LEON

Near that road up into the canyon.

AKIKO

That's the one.

LEON

That would be pretty public.

AKIKO

I'd like to have the whole world see
you want me so much
you can't wait. 5
I'd like to have the whole world see
you're not ashamed of me.

LEON

Why would I be ashamed of you?

AKIKO

I feel ashamed myself.

LEON

For what reason?

1 Leon starts speaking when Akiko is at the Downstage

Right corner

2 STREB rolls out from under balls

3 Akiko cross to Downstage Center off mats

-she unzips her jacket

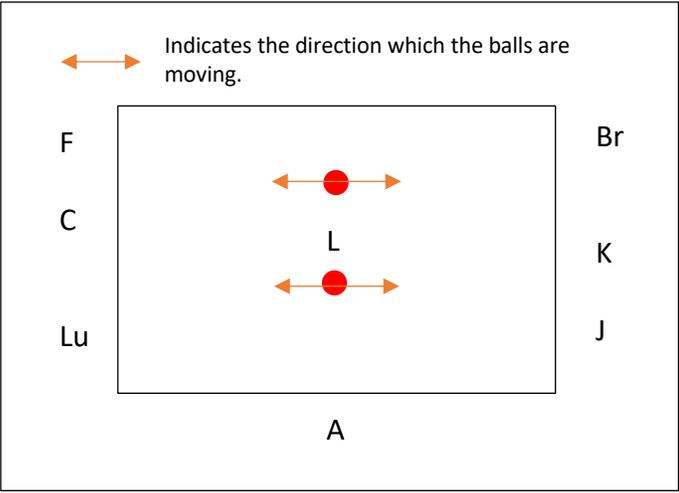
4 STREB gets up slowly from laying down positions

and crosses off mats

-STREB are all facing the mats

5 Akiko sits

Horizontal lines for writing notes.



FALLING & LOVING

Updated: 5/24/19

AKIKO

Who knows?

Every fifteen minutes I feel ashamed of myself at least once.

And humiliated.

For no reason.

It just comes back to me over and over again.

Do you ever feel that way?

LEON

Every fifteen minutes I feel worried. 1

AKIKO

Do you feel you want to hurt someone?

LEON

No.

AKIKO

Do you feel you want to get even?

LEON

No.

AKIKO

That's good.

Do you feel you want to bite something?

LEON

I don't think so.

Maybe I feel that.

AKIKO

Do you feel you want to take off all your clothes?

LEON

No.

I usually don't feel that.

AKIKO

Do you feel you want more money?

LEON

Oh, sure. Everybody feels that.

11. Stephen and Barney

STEPHEN

Times have changed.

[Everyone else resumes what they were doing.]

BARNEY

Since when?

STEPHEN

Since, oh, I don't know. 2

BARNEY

I don't think they have.

STEPHEN

Of course they have.

BARNEY

Well, of course they have
in the sense that now you have electric lights and so forth
the internet
whatnot,
but otherwise I don't think times have changed.

STEPHEN

I think they have.

BARNEY

Compared to what?

FALLING & LOVING

Updated: 5/24/19

STEPHEN

My grandmother.

BARNEY

You wouldn't know.

STEPHEN

That's true.

I wouldn't know.

Maybe that's what changed.

But in Russia you know
they didn't have love affairs for years
all during the communists.

BARNEY

How do you know?

STEPHEN

There was a study.

They didn't even have sex with their husbands and wives
not much.

BARNEY

Why not?

STEPHEN

They didn't feel like it.

BARNEY

Are they having sex now?

STEPHEN

Now! Well, sure. I suppose they are.

You know, things have changed in Russia. 1

KAIRIS

Catch! 2

ANGELS and HUP 3

FABIO

Walk when you can. 4

KAIRIS

Catch.

STEPHEN

IN

1 Barney run to Downstage Left

-STREB run to positions for ANGELS

-Akiko takes off jacket and puts Upstage (off-center left against back wall), then crosses to lean against wall Stage Left of Upstage Left Lighting Boom

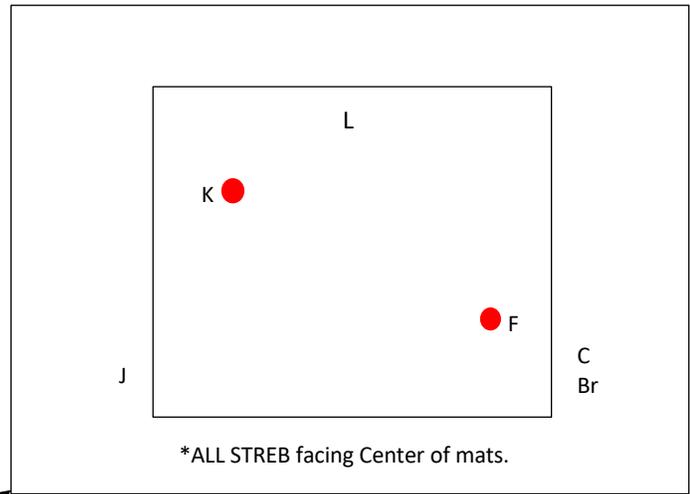
2 Kairis (Upstage Ball, Stage Right) and Fabio (Downstage Ball, Stage Left) catch balls

3 STREB does ANGELS (pulling Gunk)

4 Ellen cross to Upstage Left platform, steps on

5 Kairis (Upstage Ball, Stage Right) and Fabio (Downstage Ball, Stage Left) catch balls

-STREB steps off mats at Downstage and crosses to
-Ellen and Stephen step onto mats and start crossing toward each other



12. Stephen and Ellen

STEPHEN

Who's on first?

ELLEN

How do you mean?

STEPHEN

You know: who's on first?

ELLEN

In what sense?

STEPHEN

1 In the sense that you, you know

I'm trying to start a conversation with you.

Like:

Who's on first?

ELLEN

What the fuck do you mean?

STEPHEN

What the fuck do you mean's on second?

ELLEN

I beg your pardon

STEPHEN

I beg your pardon's on third.

ELLEN

FALLING & LOVING

Updated: 5/24/19

What?

STEPHEN

No, what's on first.

ELLEN

This is what you call a conversation? [1]

Because this is the kind of conversations people these days?

Because of

What?

Because of the internet and texting and shit

This is how people communicate with each other/

STEPHEN

I'm sorry.

I thought you'd get my classical reference. [2]

OUT [3]

KAIRIS
RUSH HOUR AND HUP [4]

Brigette and Luciany jump to their rolls [5]

FALL

13. Ellen

IN 1
there are people who still want to love each other
and be together
and not just halfway,
not just keeping one foot out on the river bank
ready to say at any moment
ok, forget it,
I guess we grew apart
save yourself, I'm out of here
but they want to say
no, I'm going all the way with you 2
I'm here with you forever
I want to make this commitment to you
people still want to do this
because
no matter what we've seen in our lifetimes
this is still a universal human desire 3
the desire for love forever
and people still want to give themselves to that 4
and notice it
and mark it with a special occasion
so that when they die 5
it doesn't seem like the most important thing in their lives
was ~~what?~~ having their appendix out? 6
because everyone made such a big deal about that?
and love IS an important thing 7
it may be a necessary thing even
for the world to go on 8
and so, the wedding guests are there
because when people make this promise to one another 9
it's a happy occasion
and the most important one 10
and people like to share it. 11
And leave town before the misery begins. 12
13
OUT 14

1 Ellen step onto mats at Upstage Center

2 Ellen quickly turn Stage Left and fall to knees, then immediately flip onto back (head Stage Left, feet Stage Right); she begins shimmy-ing Downstage -STREB flips to back, all their feet are facing Center; they shimmy in place and pulling the tabs that are closest to them

3 Ellen stop at Center Center and sit up quickly -STREB pops up to sitting with the support on their hands

4 Ellen pops down to her back and begins shimmy-ing Downstage -STREB pops down to their backs and shimmy in place; pulling tabs near them

5 Ellen roll through the Downstage ball's path and prop up on her elbows at Downstage Center

6 Ellen props up, leaning forward on her hands -STREB pops up to sitting with the support on their hands

7 Ellen pops to her backs and begins shimmy-ing back Upstage -STREB pops down to their backs and begin popping in place

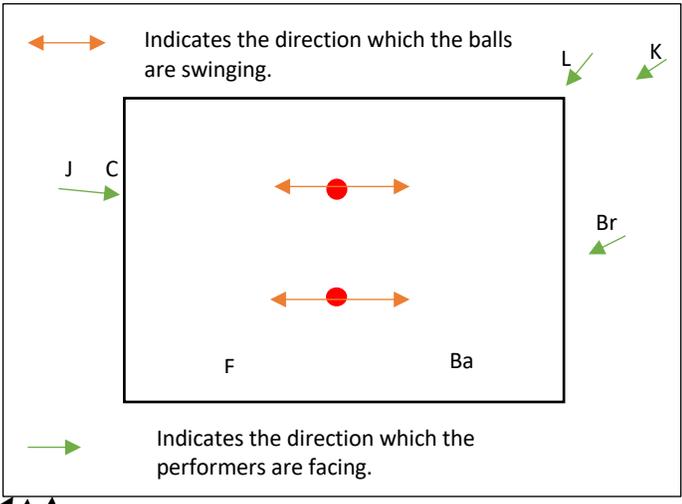
8 Ellen rolls through the Downstage ball's path and land

*Bondo and Leon adjust ball swings as necessary.

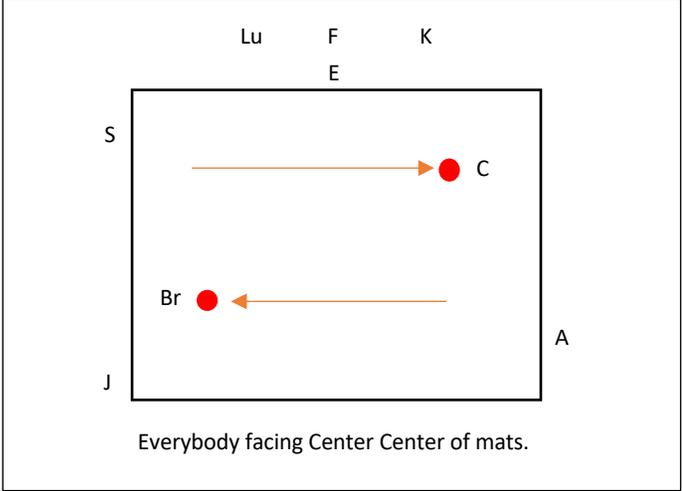
14. Barney and Fabio

IN [1]
So
it turns out
[you] come to me [2]
to be with me
and then
as soon as you feel reassured that I love you
[you] go back to your husband [3]
[and] then if you talk to me on the phone [4]
and I seem to be slipping away from you
[if] I seem anxious or uncertain [5]
then you come back to me [and] make love with me [6]
and stay with me
until you know you have me again
[I] can't help myself loving you [7]
and then you go back to your [husband] again [8]
[so] it turns out [9]
the only way I can keep you is by making you feel anxious
keeping you on edge
making you feel I'm about to drop you
so the way to have you
is to reject you
and if I don't reject you
then I don't have you
we are in a relationship that is sick
where you show love by showing aversion
you show aversion by showing love
so that you live a backwards life
and the one person you want to love and cherish
and show how much you care [10]
is the one person you will drive away by doing any of those things
how can we go on like this?
this is insane [11]
this will make us both insane [12]
this is how people go insane! [13] [14]
OUT [15]
[16]
[17]
[18]
FABIO
OUT

- 1 Barney steps onto mats at Downstage Right as Ellen passes the Downstage Right corner off mats
- 2 Barney starts crossing Upstage around Fabio to Center Center between balls
- 3 Barney crosses Downstage through balls path to one foot off Center Left
- 4 Julia stands up and crosses off mats Stage Left and around Upstage to a foot Downstage of Upstage Right mats corner slowly
- 5 Chance stands up and crosses off mats just Down stage of the Upstage Right mats corner slowly
- 6 Luciany stands up and crosses off mats two feet Downstage Left of Akiko slowly
- 7 Brigette stands up and crosses off mats Stage Right and around Upstage of mats to two feet Downstage of Upstage Left mats corner slowly
- 8 Kairis stands up and crosses off mats to Upstage of 3rd Stage Left Lighting Boom (the furthest Upstage)
- 9 Fabio stands up and faces Barney
-Barney takes two step further Stage Left off Center; and then he faces Fabio
- 10 Fabio start crossing slowly towards Barney; stops just off Center
- 11 Barney pops on stomach (head towards Fabio)



- 12 Barney pops on side (head towards Stage Left)
- 13 Barney pops on stomach (head towards Fabio) 3X
- 14 Barney exits mats at Downstage Left, stops off mats
- 15 Barney Exits the stage between the 1st and the 2nd
- 16 Lighting booms
- 17 Fabio turns Downstage when Barney has exited; he
then starts to walk backwards slowly Upstage
- 18 Fabio stops and Center Center
- 19 STREB, Ellen, Akiko, and Stephen run to places for
GRIDS/next scene



- Brigitte grab Downstage Ball and hold in front of
her in a lunge at Stage Right
- Chance grab Upstage Ball and hold in front of him
in a lunge at Stage Left
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____

15. Trio: Ellen, Akiko, Stephen

ELLEN

2 How can things happen so suddenly in life?

AKIKO

Things happen in life

STEPHEN

No one knows.

AKIKO

You think there is always time

STEPHEN

You think your life will go on and on
just the way it is today
and then

AKIKO

and then

ELLEN

but then

AKIKO

poof
it's all gone

ELLEN

they happen so quickly
and then they're gone

AKIKO

the whole world
the universe
it's all gone

STEPHEN

3 it could be you forgot to say goodnight
you might have had some difference of opinion at the dinner table
or you might even have had an argument

AKIKO

and you don't have another moment of it

FALLING & LOVING

Updated: 9/10/19

STEPHEN

and then your grandmother falls into a coma
in the middle of the night
you wait by her hospital bed
hoping she will wake up again
just so you can say you are sorry
and then she dies

CHANCE

And HUP 1

ELLEN

4 before they've ever quite landed
they're gone
and you think

FABIO 2 3
HUP

STEPHEN

you think
it could be that she had a stroke
because of the argument that you had
and you can never speak to her again

AKIKO

and you can't say
oh but wait just another moment

STEPHEN

the times you had together
the stories she told you 5

AKIKO

you can't talk your way out of it
everything is changed all at once

STEPHEN

the advice she gave you
the walks around the block

ELLEN

all of it
it's over
it's evanescent

STEPHEN

all gone forever

AKIKO

and forever 5

1 Ellen at Center Center walking DS for the 2nd time

-Brigette and Chance drop balls

-Chance runs to the Upstage Right corner off mats

-Luciany, Fabio, and Kairis all step onto mats

2 STREB does GRIDS around Stephen, Ellen, and

Akiko, who cont. walking their straight lines

3 Brigette and Chance catch and redrop balls (same as

before) at end of Sequence

4 Ellen starts speaking when she gets to Downstage

Center after balls are dropped

-STREB reset same positions for 2nd part of GRIDS

5 STREB finishes GRIDS sequence and goes to a off

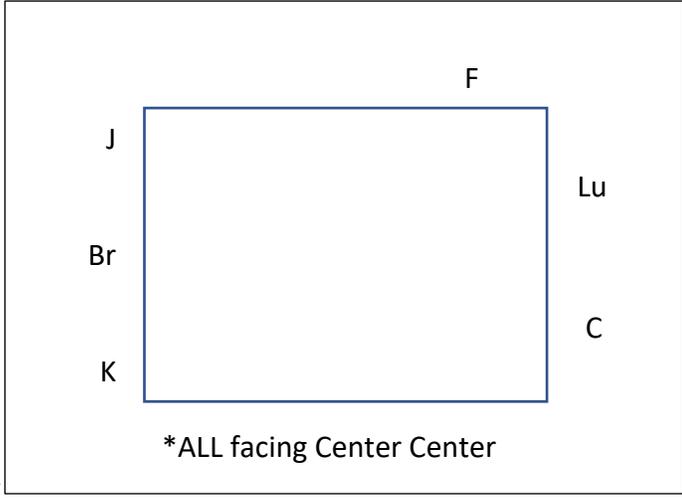
mats position

5 Stephen stop at Upstage Center and start walking

down the Center Line

-Akiko step off mats at Downstage Right corner and

cross Downstage of Leon



FALLING & LOVING

Updated: 5/24/19

ELLEN

like a breath of life

OUT 1

17. Stephen

IN 1

There is a kind of wolf
which is also a part of nature
whose brains grow larger and smaller with the moon
and whose neck is on a bone that is very straight
and won't bend.

So that when it wants to turn and look at something,
it has to turn its whole upper body.

And sometimes
it will eat a kind of earth
to make its body heavy,
so that when it attacks a horse
or an ox
or an elk

or some such strong animal
it will take the big animal by the throat
and hang there,

FABIO
Corners 2

and it will be heavy enough
finally
to bring the big animal down. 3

4

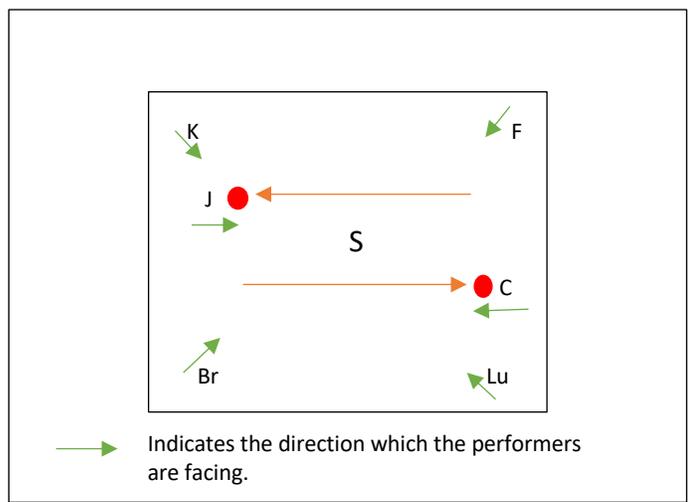
5

6

7

8

- 1 Stephen step into Center Center facing the audience
- 2 STREB cross to positions for 4-LEAF CLOVER →
- 3 STREB does 4-LEAF CLOVER with Stephen at
Center Center
- 4 ½ way through Sequence, Chance and Julia run
around the other 4
-Akiko runs Downstage of mats to Upstage Center
of mats
- 5 Luciany turns Downstage during Sequence, Akiko
steps onto mats and crosses to Stage Right of Stephen
- 6 When Akiko gets to Stage Right of Stephen, her and
Luciany cross Downstage Center
- 7 ALL others Exit the stage
-Chance Ex. between 1st and 2nd SR Boom
-Leon and Julia Ex. between 2nd and 3rd SR Boom
-Ellen and Bondo Ex. between 1st and 2nd SL Boom
-Kairis, Stephen, and Brigitte Ex between 2nd and 3rd
SL Boom (Stephen crosses off mats when Akiko and
Luciany have started walking Downstage)
- 8 Akiko (SR) and Luciany (SL) sit on the edge of the
mats at Downstage Center with their feet hanging
over



6. Akiko & Luciany

AKIKO

Sometimes in life
you just get one chance.
Romeo and Juliet

LUCIANY

They meet, they fall in love, they die.
That's the truth of life
you have one great love

AKIKO

You're born, you die
in between, if you're lucky
you have one great love
not two, not three,
just one.

LUCIANY

It can last for years or for a moment
and then
it can be years later or a moment later
you die
and that's how it is to be human

AKIKO

that's what the great poets and dramatists have known
you see Romeo and Juliet
you think: how young they were
they didn't know
there's more than one pebble on the beach

LUCIANY

but no.
There's only one pebble on the beach.
Sometimes not even one. 1

18. Barney and Fabio

BARNEY

How could you just suddenly: disappear?

FABIO

I didn't.

BARNEY

I thought you did.

And I thought you loved me.

FABIO

Well, I do love you.

[The other characters exit.]

BARNEY

Oh, yes, you love me,
but you don't love me in that way.

FABIO

1 I never pretended to love you in that way.

BARNEY

I can't go on in life
without being loved in that way.

FABIO

A lot of people are never loved in that way.

BARNEY

2 How can you tell
if you are really alive
if you're never loved in that way?

FABIO

What do you mean: in that way?

BARNEY

3 Unless I thought you were crazy for me
so crazy for me you couldn't stand it
you just had to kiss me
you just had to knock me down and kiss me
because you couldn't stand it
that you laughed at my jokes

4

5

FALLING & LOVING

Updated: 9/5/19

or thought I was so cool
or like said really intelligent things that made you think 1
maybe not all of those things
but even just any one of them
just one of them

[Silence.]

You see what I mean, not even one. 2

FABIO

I'm sorry.

BARNEY

Why did you live with me, then?

FABIO

I thought I loved you
but I guess I didn't know what love was.
I liked you in a way
not much
but in some ways
or at least in the ways I thought guys could be likeable
and the rest of it I thought maybe that's just 3
how guys are
and as time went on maybe it wouldn't matter so much
but then I find it does matter
I can't help myself
some stuff you do
I just can't get over it 4
and the stuff I liked:
that I thought you were a responsible person
and mature
solid and dependable
all those turned out not to be true at all
so what am I left with?

BARNEY

It's not your fault.

FABIO

No, it's not.

BARNEY

Or maybe it is
that you weren't thinking very clearly

FALLING & LOVING

Updated: 9/5/19

or being very focused when you made your choice
and a lot of people were depending on that choice being really clear
or at least I was

FABIO

I know.

I'm sorry.

BARNEY

Being sorry doesn't cut it somehow.

I know people always say they're sorry 1

and probably they are

and I don't think it means nothing

I'm sure it means something

and it's essential for people to feel it

and to say it

in order for life to go on at all

and yet

the truth is

it doesn't cut it. 2

I'm sorry: but it doesn't.

FABIO

I'm sorry.

BARNEY

Is that somehow now

supposed to cut it? 3

22. Ellen and Bondo

ELLEN

1 How can you talk like this?

BONDO

I hope we're not going to argue
and then you're going to try to cajole me, 2
you don't let me leave, you don't leave,
I begin to feel cornered.

ELLEN

3 This is crazy talk.

BONDO

Next thing you know you think
there's no reason I shouldn't spend the night... 4

ELLEN

Well, sure, just sleep together, 5
just sleep in the same bed, that's all, nothing more

BONDO

And then [yelling] when you fall asleep
I'll look at you 6
and I'll see how ugly you are when you're relaxed. 7

ELLEN

What?

BONDO

Probably that's when you're at your ugliest,
when you're asleep so that I can't stand it. 8

ELLEN

When I'm asleep I'm ugly, that's what you're saying?
How can you say such a thing?

BONDO

Or really anytime after twelve o' clock: old and ugly

ELLEN

Every night? Are you saying every night? 9

BONDO

Almost every night probably. 10

FABIO

RUN! 11

1 Ellen stops at Downstage Left corner of mats and turns towards audience, she starts speaking

2 Ellen steps onto mats at Downstage Left corner

3 Ellen crosses to Upstage Right corner on mats on a diagonal

-Bondo crosses to Downstage Left corner of mats along Stage Left side of mats

4 Ellen cross Downstage Right

5 Brigitte, Kairis, and Julie En. from between 1st and 2nd SR Booms

- Fabio En. from between 1st and 2nd SL Booms

- Luciany En. from between 2nd and 3rd SL Booms

6 Akiko En. from between 2nd and 3rd SR Boom

7 Chance En. from Upstage of 3rd SL Boom
-Bondo cross Downstage Center

8 Barney En. Upstage of 3rd SR Boom

9 Ellen pull off Center Right SUGAR

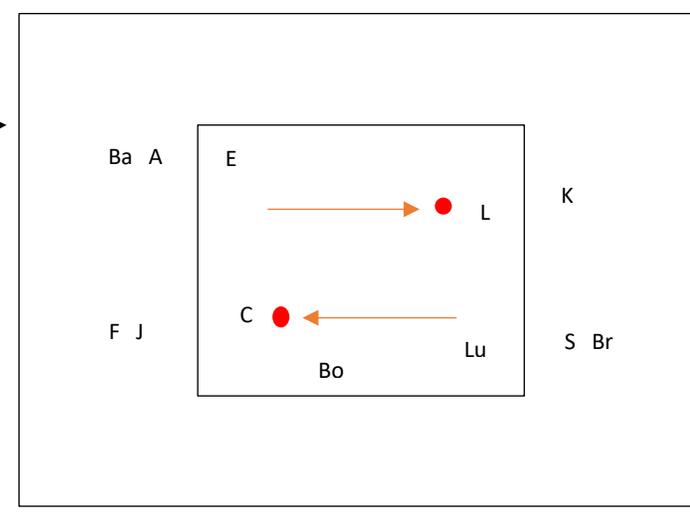
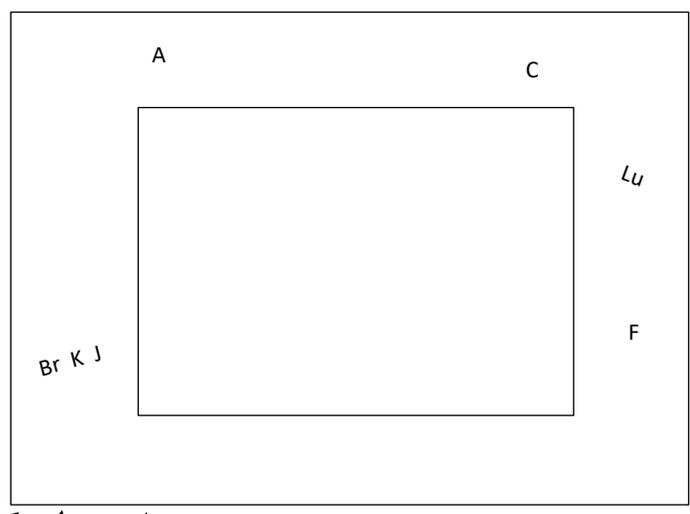
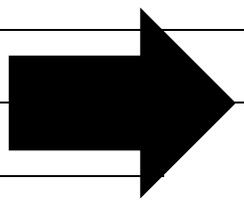
10 Fabio run across Center of mats, yells at Center

11 ALL cross to positions for HIDALGO

-Brigitte hands Upstage Ball to Leon

-Kairis grabs Leon's broom and puts Upstage of 2nd SL Boom

Flip to next page for HIDALGO groups



FALLING & LOVING

Updated: 9/5/19

BREAK

Ugly and repulsive.
Like another person altogether.
So that I would hardly recognize you
except I would say to myself: 1
right, yes,
there you are again
the way you really are.
I would wake up with palpitations 2
and a pain in my head and I would think:
right, there you are again,
attacking me in the middle of the night 3
when I'm defenceless.

ELLEN
Attacking you! 4

BONDO
Trying to hypnotize me while I was asleep,
setting my nerves on edge
so I would have to hit you in the face
to get you to stop,
and then you would make some remark probably
like how you are being eaten alive by worms.

ELLEN
Worms! Worms?
You crazy sonofabitch! 5

BONDO
What are you saying?
What are you saying to me?

ELLEN
What does it matter? You never hear a word I say.

6 BONDO
I hang on every stupid word you ever say!

ELLEN
Every stupid word I say!
7 You are stupid.
Stupider than ever. 8
And black and venomous.
Poisonous poisonous,
9 more poisonous now than ever.

****Balls are swinging Stage Left to Stage Right****

HIDALGO (Each group will do 4 individual small circles--2 will be around the Ball, 2 will be not):

Group 1:

-Leon, Akiko, Chance, Luciany

Group 2:

-Barney, Julia, Kairis, Stephen

Group 3:

-Akiko, Leon, Fabio, Brigette

* Ellen watches and cleans herself on the Upstage

Right mats post

* Bondo sweeps and mumbles to himself on

Downstage section of mats

-When finished individuals are finished, cross

(Chance kneeling on ground)

1 HIDALGO has finished, Ellen steps off post on to mats; Kairis hands Leon the broom

2 Ellen starts pacing Upstage on mats

3 Ellen crosses Downstage diagonally across mats to Bondo, he backs away from her towards Downstage

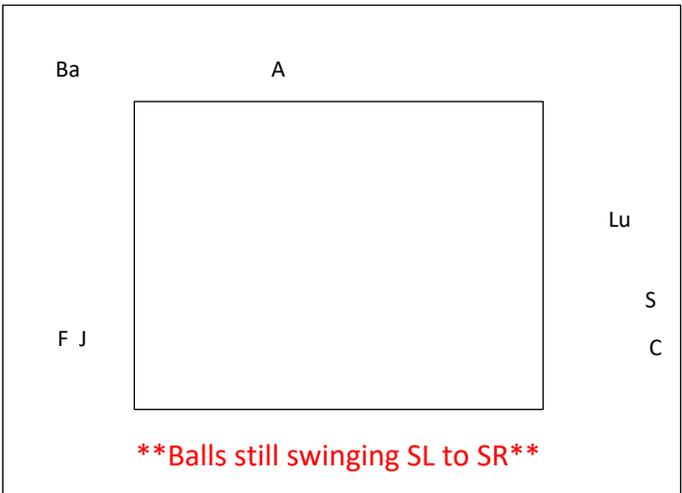
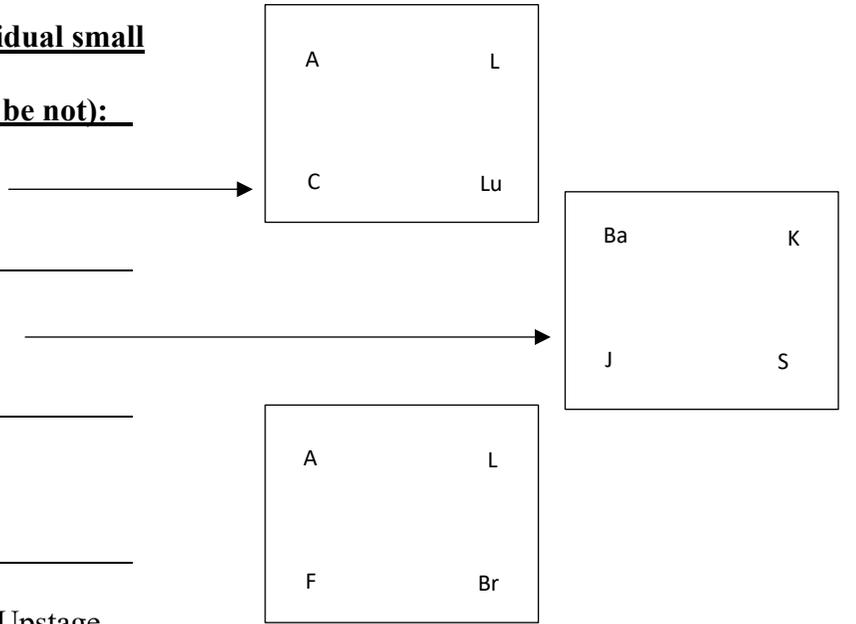
Left post

4 Ellen pulls 3 tabs near Bondo

5 Ellen cross Upstage Right on mats diagonally

-Bondo throw broom down towards Stage Right

6 Bondo pick up broom



FALLING & LOVING

Updated: 9/5/19

BONDO

Ever before when?

Before you gave me that filth at dinner [1]

--on purpose, on purpose--
so that it made me shiver?

Before that?

Before you would seek some intimacy with me,
force yourself on me,

demanding I make love to you... [3]

FABIO:
Run Again! [2]

BREAK

ELLEN

[4] Excuse me, would this be after you turned your back on me?

BONDO

[5] Excuse me, [1] think it was you who turned your back on me. [6]

ELLEN

No. No, I don't think so.

If I remember correctly
it is you you who turned your back on me, [7]
as probably you always would,
always.

So that I am supposed to pursue you I suppose,
put my arms around you
so that I am always in the position of the suitor,
and you can be always cool,
no, cold,
and I would be the beggar the suppliant
and then, if I *had* to turn over
because my arm had gone to sleep
and my shoulder felt broken
and I had a pain in my head,
and I turned over because

[8] I couldn't bear the pain of holding you in my arms,
then would you ever, ever, ever once,
would you ever a single fucking time
turn over and hold me the way I held you?

No.

Would you ever pursue me the way I pursued you?

No.

BONDO

I have pursued you.

I have pursued you.

It's you who have never pursued me.

1 Bondo start sweeping Ellen backwards toward SR

-She falls and starts crawling backward

2 ALL run to same positions as first HIDALGO

3 Ellen pull Downstage Right FLOUR on her and

Bondo

-Bondo stumbles backward—Ellen gets up and goes
and sits on Downstage Right post

4 ALL end up in ssme postions off mats

-Chance is now Downstage of Barney

-Kairis Ex. the stage between 2nd and 3rd SL Booms

-Ellen gets up and starts crossing towards Bondo

-Bondo crosses to Downstage Left on mats during
HIDALGO

5 Bondo crosses Upstage to Leon

6 Bondo hands Leon his broom and then crosses back

Downstage to Ellen

7 Ellen and Bondo turn their backs to each other and

cross away from each other

-They begin to redo WAIST from their first scene

Ellen and Bondo stop at Downstage Center on mats

Balls are still swinging

FALLING & LOVING

Updated: 9/11/19

ELLEN

When did you?

When did you ever?

[silence]

BONDO

I don't remember. 1

But it seems to me I did. 2

BREAK

LEON

I knew a fellow

who used to go to a bar in Oregon

where he knew a couple of women

who were willing

to go up to his hotel room with him

watch him strip naked,

get into a tub of bath water,

and walk back and forth.

His only request was that the women

would throw oranges at his buttocks

as he walked back and forth.

Then he would get out,

pick up the oranges,

put them in a paper bag,

get dressed,

and leave.

That's simply how it was for him

how he was able to connect to another human being

in an affectionate way. 3

This went on for some years

this relationship among the three of them. 4

In a sense, you might say,

this is the way in which they were able to constitute a human society

in which they felt comfortable.

Freud never explained that.

1 Ellen exits the stage quickly between 1st and 2nd

Boom SR (she leaps off mats)

-Kairis En. between 1st and 2nd Boom SR and stands

Downstage of Fabio

-Julia and Fabio cross to Kairis

2 Bondo cross up to Stage Left of Leon, they both lean

on brooms

3 Ellen En Upstage of 3rd Boom SL and crosses to SR

of Leon

4 Leon notices Ellen

Multiple horizontal lines for notes or stage directions.

FALLING & LOVING

Updated: 9/10/19

BONDO

1 Just fucking leave me alone!

ELLEN

2 Right! Right! Leave you alone!

I am leaving you alone, you nutcake! 3

No wonder your family won't speak to you
and every woman you've ever been with has gone crazy
probably or killed herself. 4

Did you ever think about that?

It's not them, it's you!

You're like a baby with a switch blade. 5

So fucking needy

and when you get everything just the way you want it

you attack who ever gives in to you 6

for being weak and pathetic and worthless. 7

[she exits]

BONDO

Who told you this?

8 You don't know this about me.

[she enters]

ELLEN

9 Nobody needs to tell me.

It's written all over you, you crazy fucker! 10

You make me crazy.

You drive me down into the pit of my own craziness 11

till I'm begging for mercy

you hunt me down

you throw me down the stairs

you rip off all my hinges 12

till my ears are flying in every direction 13

I can't understand a thought I'm having

my mind is a million bits of shattered glass on the kitchen floor

and you stand there calmly yelling at me 14

go ahead and die, go ahead and die

15

- 1 Bondo crosses to Downstage Left corner (leaves broom with Leon) on post
- 2 Ellen starts pacing Upstage on mats
- 3 Ellen starts does a figure 8 around both bowling balls
- 4 Ellen crosses to Bondo after doing 2 Figure 8's
- 5 Ellen reaches out to fake stab Bondo, he grabs her arm and flails left arm as if losing balance
- 6 Ellen pulls her arm back, Bondo falls at her feet; he grabs her left leg and she struggles for balance
- 7 Ellen falls on her right side
- 8 Bondo stand up, crosses to Leon, and crosses back
-Ellen crawls away Stage Right
- 9 Ellen goes up on her knees and faces audience
- 10 Bondo starts sweeping Gunk at Ellen
- 11 Ellen falls on back and rolls into Downstage trough
- 12 Ellen stands up on Downstage Right post
- 13 Ellen cross around Bondo to below Downstage Right FLOUR, and pull on herself
-Bondo stand on Downstage Right post
- 14 Ellen crawl to Bondo's broom
Ellen pick up brush end of Bondo's broom and throws him off balance; he flails arm like he's losing balance

FALLING & LOVING

Updated: 9/5/19

1 you don't think I have inside me a capacity for misery? 2

[she exits;
she enters]

3 I'm off the edge of the world here!

I'm into the abyss

4 where is your helping hand?
are you a human being? 5

You are making me crazy!

I'm begging you!

Who could live with you? 6

Who needs you?

7 Now that a person sees how you are,
who would want you? 8

[she exits;

he half follows her to the edge of the stage,
yelling after her]

BONDO

Who would want you?

You crazy needy person

grabbing grabbing whatever you see

a bottomless pit of wishes and longings

a man could work and work and give you all he has

and you would be asking what's next what's more 9

and all the while telling him he is clumsy and ignorant 10

withdrawn graceless brutal insensitive confused 11

This is why men drive naked women into a pit with bayonets

[she enters]

ELLEN

And this is why women want to shoot men on sight
This is why they flush boy babies down the toilet at birth 12

KAIRIS

Off With Their Heads! 13

- 1 Ellen put end of Bondo's broom down
- 2 Ellen runs away from Bondo to Downstage Center on mats
-Bondo falls to stomach
- 3 Ellen steps off the mats with her left foot
-Bondo stands up
- 4 Bondo picks up broom and starts sweeping toward Ellen; stops at Downstage Center on mats
- 5 Ellen step off mats and cross Downstage Center on apron
-Bondo steps off mats at Downstage Center
- 6 Ellen En. the audience at Center House
- 7 Ellen cross to Vom-Left
- 8 Ellen Ex. to back of House up Vom-Left
- 9 Ellen En/ Vom-Right and crosses to Center Stage
Apron
- 10 Ellen tries to climb back on stage
-Luciany and Brigette run to help her onstage
-They stand off center Downstage of the mats (Ellen was in the Center, Luciany-SR, Brigette-SL
-Bondo cross to Stage Left of Leon
- 11 Bondo and Leon Ex. Upstage of 3rd SL Boom
- 12 Ellen Ex. between 1st and 2nd SR Boom
-Akiko Ex. Upstage of 3rd SR Boom

New Spring

31. Stephen

People forget,
but
about a thousand years ago
they thought the world was coming to an end
so people sold their worldly goods
and gave away their money
and went to the of a mountain
wherever they happened to be
to wait for the end of the world.
And they waited and waited.
Some of them may still be there.
The millenarians.
That's what they were called.

What they saw, finally,
was that
after the world comes to an end
life goes on.
That's how it was for the Greeks and the Romans.
That's how it was for the Millenarians.
Then, later on, a couple hundred years later,
people in 1200
they didn't even realize the world had come to an end.
They just grazed their sheep amid the ruins
and got on with stealing and fornicating.
When you go to Arizona
you see the levels of sediment in the rock
in the mesas that come up out of the desert
all dried out for thousands of years
hundreds of thousands of years
and that horizontal stripe of red in the rock
that was where the sea came up to
where you're standing now
it was nothing but underwater animals
and then the water levels fell
the fish all vanished
and here you are
sitting at a picnic table
thinking
how beautiful this is
like heaven.

1 Leon and Bondo En. Upstage of 3rd SL Boom →

2 Akiko En. between 2nd and 3rd SR Boom →

3 SITI cross to positions for GAUNTLET
-Ellen En. Upstage of 3rd SL Boom

4 STREB cross to GAUNTLET positions

5 Fabio, Brigitte, Luciany step onto mats
-Chance set Upstage ball at SR and Julia set Down

stage ball at SL

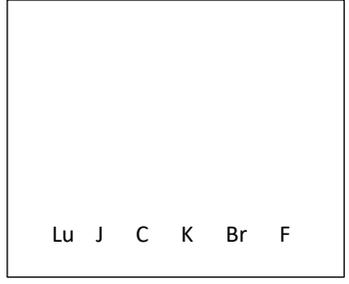
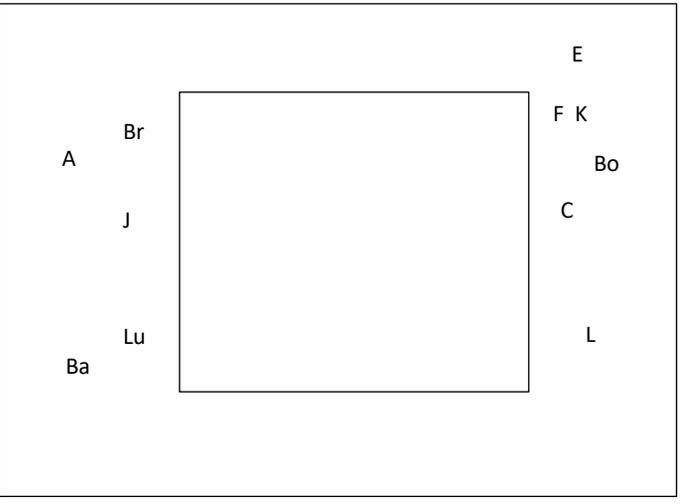
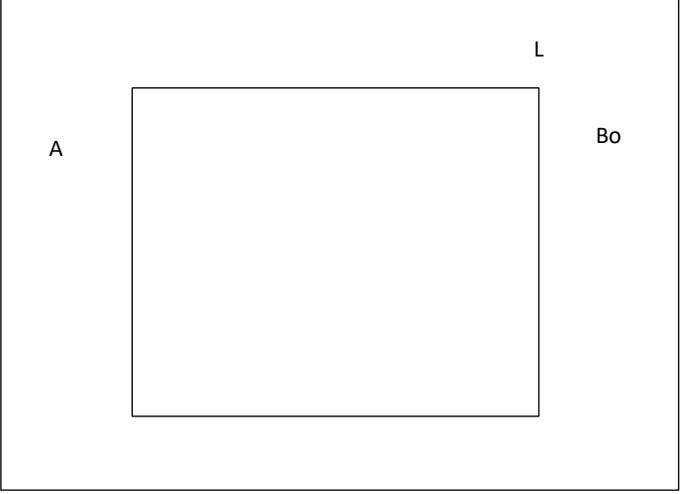
Stephen cross Upstage of Leon

6 STREB does GAUNTLET

-SITI encourages STREB from places off mats

7 STREB Ends GAUNTLET in row at Downstage on

mats →



FINAL- Leon and Julia

JULIA

1

You know

I've been thinking about it
and it turns out

I do love you

LEON

You do?

JULIA

Yes.

LEON

How could that be?

JULIA

I look at you

and I think you're sweet. 2

LEON

Oh, sweet.

JULIA

3

and good-natured.

LEON

Good-natured.

JULIA

Yes.

LEON

You do?

JULIA

Yes, I really do.

And I think

if you think a person's agreeable and warmhearted
then I think there's something there you can't explain
that gives you real
delight.

LEON

Oh.

1 Julia starts speaking when sound stops _____

2 STREB crosses away from Julia _____

-Chance (SR) and Kairis (SL) cross and sit on _____

Upstage Right post _____

-Brigette crosses and sits on Downstage Left post _____

-Fabio crosses SL of Barney _____

-Luciany cross to Upstage of Downstage Right post, _____

puts left leg perched on edge of mats—Akiko crosses _____

to Stage Right of her _____

3 Leon and Julia cross to Downstage Center on mats _____

FALLING & LOVING

Updated: 9/12/19

JULIA

I find

you give delight to me.

LEON

Oh. Well.

That's what I'd hope for more than anything.

JULIA

So would I.

LEON

And you're not sorry about it?

JULIA

How do you mean?

LEON

That you find delight in someone
who doesn't seem to you in any other way
desirable

who doesn't perhaps have those qualities
that you can count on
for, you know, the solid, long-term kind of thing.

JULIA

I would just take delight long-term.

LEON

Oh.

So would I. 1

2

3

4

5

6

1 Leon and Julia cross to and pull CENTER PEANUTS

2 ALL run in and flail on mats, pulling as many tabs as they can

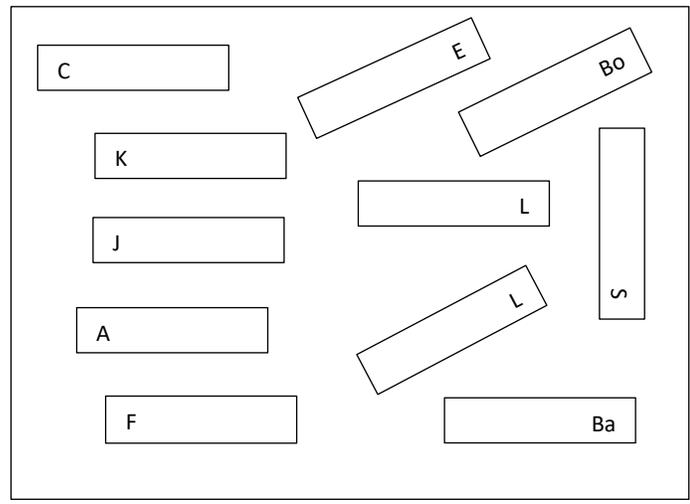
3 After about 15-20 seconds—they all start standing, pulling more tabs. hugging, cheering, etc.

After about a minute and ½ to 2 minutes—they all start crossing to a DS line along edge of mats

4 All in place, step off mats together

5 All bow together

6 All Ex by crossing Upstage on mats and off Stage Right



****Name initial represents the head of the performer, the other end is their feet.****

